

JAZZ INFORMATION

VOLUME ONE

NUMBER 25

CLAUDE HOPKINS WAXES FOR AMMOR

Claude Hopkins made his first recording studio appearance in some time last week, when his fourteen-piece orchestra cut six sides for Ammor Recording Company, latest entry in the field of commercial waxings.

Besides Hopkins' theme, "I Believe You", the titles recorded were "Out To Lunch", "What's The Matter With Me", "A Little Rain Must Fall", "The Singing Hills", and "Yacht Club Swing".

The personnel of Hopkins' band, at recording, was: Albert Snaer, Russell Jones, Herman Autrey, trumpets; Ray Hogan, Norman Green, Bernard Asdier, trombones; Howard Johnson, Norman Thornton, Bobby Sands, Benny Waters, saxes; Hopkins, piano; Walter Jones, guitar; Elmer James, bass; Walter Johnson, drums. Vocals were sung by Orlando Robison.

Chicago

Chicago, March 5.-- Baby Dodds' band still sounds good out at the 9750 Club. Johnny Dodds plays on Saturday nights only, as his health forbids more. His teeth have been fixed and he sounds as good as ever; sometimes even better. The band finishes at the 9750 on March 18th and there is no booking in sight. Manager of the 9750 says they just can't afford a band, which is very true. He is trying to get Baby booked elsewhere, but with no success as yet.

I heard Benny Goodman record on Friday, before the band went on vacation. Benny recorded an outstanding Bud Johnson number, and a Fletcher Henderson arrangement of "I'm Coming Virginia", which "Smack" says is the best arrangement he's ever made. The band played good stuff, but certainly stylized. I missed Charlie Christian; but John Hammond says he should be back in a couple of months. Incidentally, Bud Johnson recorded with Lionel Hampton the day before.

Johnny Long's band at Swingland should be out very shortly. His first trumpet, Charlie Allen, is quitting regardless, to make mouthpieces and possibly organize a small gig outfit.

Fletcher Henderson cut several sides for Vocalion, using brother Horace's band, which is still playing at the 5100 Club on Broadway. Horace may move to Swingland when Johnny Long goes out.

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NEWTON, STUFF SMITH ON 52ND STREET

New York, March 7. -- Just when columnists began to comment on the disappearance of the small swing bands from New York's famous swing street, two of those same outfits opened there this week.

Kelly's Stable, which closed up on 51st Street last week, has reopened one block north in the old location of O'Leary's Barn and the recent Friar's Inn. The spot features Frankie Newton's six-piece band with Pete Brown on alto, Fletcher Smith, piano, and Eddie Dougherty, drums. Billie Holiday will probably be singing with Newton's combination in a few days.

At the Hickory House, almost forgotten as a swing spot since Joe Marsala left, Stuff Smith is scheduled to replace Mike Riley Friday.

LATEST CAB CALLOWAY PERSONNEL

Milwaukee, March 4. -- Cab Calloway went into the Riverside Vau-deville Theatre February 29, with several new men. His lineup now includes: Mario Bauza, John Gillespie, Lamar Wright, trumpets; Tyree Glenn, Quentin Jackson, Keg Johnson, trombones; Hilton Jefferson, Jerry Blake, Andrew Brown, Choo Berry, Walter Thomas, reeds; Benny Payne, piano; Danny Barker, guitar; Milton Hinton, bass; Cozy Cole, drums. The band carried Sister Tharpe, for blues and spiritual specialties. Tyree Glenn now plays vibraphone with the band's small group, the "Cab Jivers".

Calloway moves to Chicago's Regal for three days, then to Boston's Southland for four weeks, and back to Chicago, probably, for several weeks at the Sherman.

Jimmy Dudley's group joins forces with Bert Bailey for a matinee breakdown on Sunday, March 10. Dudley is now on WTLJ Monday, Wednesday and Friday at 12:15 p.m.

-- John Steiner.

JAZZ ON RADIO PROGRAMS

George Avakian, Yale collector, critic, and writer for *Tempo* and another music magazine, is running a weekly jazz program on New Haven radio station WELI, 930 kilocycles, every Monday at 4:30. Avakian plays the old records and comments on them.

Milt Gabler, of the Commodore Music Shop, has given up his program on WCNW, and now appears on a record quiz feature with Leonard Feather, WNEW, Monday nights at 10:00.

BUD FREEMAN LEADS ALL-STAR BAND AT LIM'S SESSION; ART HODES FEATURED

Harry Lim's second jam session at Nick's last Sunday featured Art Hodes playing solo piano between sets of an all-star band led by Bud Freeman.

The eight-piece pick-up group included Max Kaminsky, trumpet; J. C. Higginbotham, trombone; Edmund Hall, clarinet; Pete Brown, alto; Freeman, tenor; Buck Washington, piano; Wilson Myers, bass; Sidney Catlett, drums. During the session, which lasted from three to six o'clock, Sidney Bechet (now leading his own quartet at Nick's regularly) sat in with the band. Other guests were alto saxophonist Louis Jordan and Johnny Fresco, tenor soloist formerly with the Ramblers, well-known Holland swing band.

Those expected at this Sunday's session (March 10) are Benny Morton, trombone; Cecil Scott, tenor and clarinet; Dave Bowman, piano; Dick Fulbright, bass; Zutty Singleton, drums. Singer Frankie "Half-Pint" Jaxon, with Lil Armstrong at the piano, will entertain between sets.

New York

New York, March 7. -- Ben Lincoln, Milwaukee hot fan who sponsors "Collectors Item" records, is in town for a week, with some test pressings by Bill Davison and Boyce Brown, and piano solos by Mel Henke and Billy Mated.

Pieces of Artie Shaw's old band continue to be picked up, as George Auld himself joins Tommy Dorsey, and trumpeter Chuck Peterson goes with Tony Pastor. The changes in Dorsey's band continue, with bass player Gene Traxler the latest to leave and drummer Buddy Rich rumored to be on notice.

Shaw himself was to record for Victor's seventy-five cent label in Los Angeles March 4, making six sides with a 31-piece orchestra including strings and woodwinds in addition to the usual brass, saxes and rhythm.

Benny Goodman's band is on vacation again while its leader recovers from illness. Glenn Miller's band has been playing the Paramount Theatre here without him, however, various name band leaders guesting while Miller recovers from a sinus attack.

Red Norvo has broken up his band once more, this time to form a new small combination.

(Continued on Page 4)

JAZZ INFORMATION

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COLLECTORS' ITEMS

According to John Reid of Philadelphia, the Gennett records of the Red Onion Jazz Babies (Louis Armstrong, Sidney Bechet, Buster Bailey, and others) are also listed, in an old Sears Roebuck catalogue, on that company's now extinct Silvertone label. And, more surprising --- among the titles is one, "Brotherly Love", which was not issued on Gennett! Are any copies of this known to exist? It would be a collecting discovery of great importance.

* * *

Herman Rosenberg reports that he has obtained the correct personnel of the Whoopie Makers "It's So Good" from Gil Rodin, who was contractor on the date. The side, issued on Perfect 15217, Regal 8813, and Oriole 1668, and reissued on U. H. C. A. 39-40, features: Jimmy MacPartland, trumpet; Al Harris, Jack Teagarden, trombones; Rodin, first tenor; Bud Freeman, second tenor and clarinet; Vic Briedis, Dick Morgan, Harry Goodman, and Ray Bauduc, rhythm.

* * *

In our January 5th column Keith Lees of Manchester, England, asserted that it is Fud Livingstone who plays clarinet in the Louisiana Rhythm Kings' "That's A Plenty", Vocalion 15784. In the January 28 issue, George Avakian confirmed Lees' opinion. In the February 16 instalment, Jules Barton said it was definitely Benny Goodman. Now we have a letter from A. H. Roberts of the Philadelphia Record, who swears the clarinet in question is Pee Wee Russell. But Steve Smith of the Hot Record Society tells us that it's Jimmy Dorsey.

And speaking of Dorseys, Warren W. Scholl of the United States Re-

cord Corporation informs us that the "Bix-like" trumpet solo in Paul Whiteman's "It Won't Be Long Now", mentioned by Walter O. Trumbley in the February 9 column, was played by Tommy Dorsey.

* * *

George Beall of Detroit turned up a new master of Trixie Smith's "Railroad Blues", Paramount 12362. Masters No. 1 and 2 were used for the releases of this title, with considerable difference, especially in Louis Armstrong's solos.

Ora Breen, also of Detroit, has found two unlisted records of Johnny Dunn's: "Lonesome Mama Blues -- What Do You Care" (Columbia A3674) by Edith Wilson, accompanied by Johnny Dunn's Original Jazz Hounds; and "Fade Away Blues -- Day Break Blues", by Perry Bradford's Jazz Phools, Puritan 11255.

To the records of Merritt Brunies and his Friars Inn Orchestra, which were misplaced on page 19 of Hot Discography, Frank Gillis of Detroit adds "Flamin' Mamie" (95-41) -- "Hangin' Around" (9542), Okeh 40579.

And while we're adding to Discography, here's another Ruben Reeves item, added by Frank Kelly of Jacksonville, Florida: "Ever Felt That Way -- Head Low", Vocalion 15836. Mr. Kelly also lists "Sweethearts On Parade -- I'll Get By", by the Wolverines, on Vocalion 15751; evidently another of the records made by Dick Voynow long after the original Wolverines had broken up.

Mr. Kelly also questions "Lucy Long", by Perry Bradford's Gang, Okeh 8450, coupled with "All That I Had Is Gone". The trumpet on this is definitely Johnny Dunn. This was confirmed by Perry Bradford himself, as stated in a recent issue. (It's good horn, too.) Finally, he mentions Joe Venuti's Okeh 41427 and 41451, listed on page 205 of Discography, as positive Teagarden items.

* * *

Not a collector's item, perhaps, but something well worth calling to the attention of record collectors, is the Victor album, released last month, of "African Music" (Volume One), recorded by Laura C. Boulton on the Straus West African Expedition of the Field Museum of Natural History. These twelve ten-inch recordings (six records), made in the jungle, include a variety of tribal chants, ceremonies, and drumming which is fascinating in itself -- whatever its relation to jazz. The relation occurs in two ways. First, some alert dance band drummers are turning to this album for new effects. Second, while this is not original jazz, and the historical relationship may be a bit thin, the ear trained in jazz rhythms will find much interest in these.

READERS' COMMENTS

Chicago, Ill.
February 20

To The Editor:

Quite a few people seem to be sticking their two cents' worth in your swell paper, so I'd like to chip in my cut. Jazz Info satisfies nearly every demand we music -- ah, fans, shall we say? could think of. But in my case, and a few others I imagine, there is one thing to be desired -- a completely impartial disc review of the new records.

Don't misunderstand, I'm not condemning your critic for any preference of orchestras he might have -- I mean he doesn't like any of them. He leans terribly toward rating the older style jazz and little hot groups above big band section work. I like both equally well; I can get as much of a kick from a smooth, beautifully blended sax or brass section as I do from the wonderful solo and ensemble work of Muggsy's boys. All the new records seem to be consistently compared with older records, in the mind of the reviewer, and naturally suffer in comparison. You should have someone who takes the new releases at their worth, and not comparatively.

But really we have hokicks coming. It's a damn hard job pleasing the majority of the readers all the time, and you've been doing a fine job of it.

Dale Johnson.

Classified

WANTED: New or excellent copy of: Col.: Tiger Rag, P. Whiteman; Nitwit Serenade, Down Home Rag, B. Goodman. Bruns.: Chinatown, Who? R. Nichols. Cham.: Dinah, China Boy, Somebody Stole My Gal, Brian Lawrance. B.B.: Dallas Blues, W. Manone. John Mack, 3047 S. Drake Ave., Chicago, Ill.

RARE HOT RECORDS FOR SALE. Comprehensive new list, hot off the mimeograph, now available. Write, phone, wire, cable, or send name and address by carrier pigeon. Fred Miller, 129 Congress St., Brooklyn, N. Y.

RAREST HOT RECORDS FOR SALE. Paramounts, white label Vocalions, Okeh's, etc. F. M. Kelly, 15 East 1st Street, Jacksonville, Fla.

DON'T FORGET: The third classified section, in the April 5 Jazz Information, deadline April 2. 15 cents a line, payable in advance.

A FEW MORE copies of Vol. I, No. 1 desired. Your subscription extended four weeks in return for a copy in good condition. Jazz Information, 505 Fifth Avenue, New York City.

NEW RECORDS

JIMMIE LUNCEFORD'S Orchestra (Vo 5362) *Uptown Blues* -- Put It Away. Eugene Young, Gerald Wilson, Paul Webster, trumpets; Elmer Crumpley, Russell Bowles, James Young, trombones; Willie Smith, Earl Carruthers, Joe Thomas, Dan Grisson, Ted Buckner, saxes; Ed Wilcox, piano; Al Norris, guitar; Moses Allen, bass; James Crawford, drums.

"Uptown Blues" is not only the best Jimmie Lunceford record we can remember, but a useful item to shove in front of anyone who can't see that this band, in spite of its polished commercialism, has real talent which sometimes takes over.

The reason is that arrangement, here, is confined to a short introduction, a short conclusion, and background figures which are not too effective, but not intrusive either. For the rest, the side consists of two solo choruses each by Willie Smith, alto, and Snookie Young, trumpet. This is blues somewhat in the Ellington mood, though simpler; and Smith brings to his excellent solo a tone, attack and invention quite similar to Hodges, but with more spirit and feeling than Johnny has shown in late records. Young's trumpet has amazing range, clear tone and good attack, and in spite of some high-register extravagance, is very effective. In short, a real and pleasant surprise.

CLARENCE PROFIT (Co 35378) *Body And Soul* -- I Didn't Know What Time It Was. Piano solos.

Clarence Profit's is a real and significant talent; significant, especially, if we take him to represent the legion of piano players who, freed from the demands of orchestral performance, have given up the jazz piano style in favor of a more sophisticated, less rigidly styled improvisation. This music is much less vital, less stimulating than the "legitimate" jazz piano of Hines and Johnson or the blues of Yancey and his followers; but its quality, exemplified here in Profit's delicate conceptions, fine touch and phrasing, and sensitive harmonies, is such that just like the best jazz, it finds very little popular success.

ADRIAN ROLLINI TRIO (Vo 5376) *Star Dust; Solitude* -- Diga Diga Do. Adrian Rollini, vibraphone; Frank Victor, guitar; Harry Clark, bass.

Like the Profit recording listed above, this is engaging minor music; the difference being that Rollini, playing his vibraphone and chimes, has a more matter-of-fact approach to the music, looks openly for sheer effect, and consequently produces more flash and less of sincere, personal creation.

BOB CROSBY'S Orchestra (De 2922) *Air Mail Stomp* -- Ooh! What You Said. The "Air Mail Stomp" is a fast, busy piece with solos by Fazola, Miller, Butterfield and Haggart against a neatly scored background which suggests a fast train more than a mail plane. It suffers from being somewhat unrelaxed. This fault is not shared, however, by the coupling, which is a fine example of a pop tune arranged in the band's best style. Except for Marion Main's vocal it's excellent throughout, with solos by Butterfield especially, Miller and Fazola which are better than their work on the "hot" side.

LEE WILEY (Music Box Album 1) *Rodgers and Hart Album*. Here In My Arms -- Baby's Awake Now (MB 1); I've Got Five Dollars -- Glad To Be Unhappy (MB 2); You Took Advantage Of Me -- A Little Birdie Told Me So (MB 3); As Though You Were There -- A Ship Without A Sail (MB 4). First, 4th, 7th and 8th titles accompanied by Max Kaminsky's orchestra; others by Joe Bushkin's orchestra. Issued by Rabson's Music Shop, 111 West 52nd St., New York.

These records, the first to be issued on Rabson's new label, don't pretend (of course) to be anything but a commercial presentation of the popular songs written by Rodgers and Hart. As such, the album would be of little interest to the readers of this magazine, except for the accompaniment which features such distinguished names as Max Kaminsky, Bud Freeman, George Wettling, Joe Bushkin, and Artie Shapiro. The arrangements (by Paul Wetstein for the Kaminsky titles, Brad Gowans for the others) are designed to provide Lee Wiley's singing with a more or less restrained background, and this they do. But there are spots when Bushkin, whose accompaniment is quiet and tasteful throughout, comes out for a solo, or Kaminsky appears with a hefty growl. Most of the performances, however, could be classified as sweet, differing from the sweet music that any band could play only in the taste and technique of these musicians.

CHARLIE BARNET'S Orchestra (BB 10-602) *Clap Hands, Here Comes Charlie* -- Southland Shuffle. A friend of ours, commenting recently on white musicians who still decline to recognize their debt to the colored musician, remarked: "They pay no attention to Charlie Barnet, who at least tries to copy the least of the Negro pyrotechnics." It's a good point. By absorbing so much of the style of the big colored bands of today, Barnet succeeds in playing strongly rhythmic, exciting dance music. But, it's still "the least pyrotechnics". He misses the spirit of real jazz as much as the

bands he imitates, and the result has no more enduring musical value than their work. Even his own saxophone style has degenerated, from the days when he was a competent imitator of Hawkins, to the witty but fundamentally uninteresting stuff he plays today.

JIMMY DORSEY'S Orchestra (De 2980) *Major And Minor Stomp* -- Keep A Knockin'. Much might be said about the "Stomp", a riff piece arranged by pianist Joe Lippman. The performance is excellent; relaxed and tasteful, the ensembles almost impeccable. Solos, by Dorsey on alto and clarinet, Cy Baker and Herbie Haymer, are adequate, with Haymer's cool, supple tenor outstanding. The telling weaknesses of the side lie in the arrangement, which uses a batch of old riffs, and (in the last analysis) in a lack of inspiration. It's a workmanlike job, however.

TOMMY DORSEY'S Orchestra (Vi 26508) *Lonesome Road*, parts 1 and 2. Andy Ferretti, Pee Wee Irwin, Yank Lawson, trumpets; Tommy Dorsey, Ward Silloway, E. Smithers, D. Jacobs, trombones; Freddy Stulce, Johnny Mince, Babe Rusin, Skeets Herfurt, Dean Kincaide, saxes; Howard Smith, piano; Carmen Mastren, guitar; Gene Traxler, bass; Dave Tough, drums.

Like Dorsey's two-sided "Milenberg Joys", released a few weeks ago, this features superb section work, especially by the reeds, and some intelligent arranging. The solos are much less interesting, however (Rusin's is best), and the arrangement as a whole is not unified enough to sustain interest for so long and at such a slow tempo.

QUINTET OF THE HOT CLUB OF FRANCE (Vi 26506) *Are You In The Mood?* -- Oriental Shuffle. Stephane Grappely, violin; Django Reinhardt, Joseph Reinhardt, Pierre Ferret, guitars; Louis Vola, bass. Recorded in Europe, 1936.

Why these quiet, pleasantly undistinguished examples of popular dinner music should be dignified (Continued on Page 4)

A CORRECTION

Becca

Chicago Style Album

WILL BE SOLD FOR \$3.50

instead of \$2.60 as erroneously announced in last week's issue. All future orders will be mailed at \$3.50 postfree.

COMMODORE MUSIC SHOP

Mail Order Division

46 West 52nd Street, New York, N. Y.

NEW RECORDS

(Continued from Page 3)

with the name "Hot Jazz" is hard to understand. Django, whose improvisations are always listenable and sometimes astonishing, has little to say on either tune.

DON REDMAN'S Orchestra (BB 10615) About Rip Van Winkle -- You Ain't Nowhere. These sides are no more than new evidence of Don Redman's aptitude for commercial swing arrangement. He also plays a little alto and sings, as does Bootzie Garrison. Nothing much, all told.

WILL BRADLEY'S Orchestra (Co 35376) Jimtown Blues -- I Don't Stand A Ghost Of A Chance With You. Steve Lipkins, Joe Weidman, Herbie Dell, trumpets; Will Bradley, Jim Emert, Bill Corti, trombones; Art Mendelssohn, Peanuts Hucko, Joe Huffman, Sam Sachelle, saxes; Freddy Slack, piano; Bill Barford, guitar; Delmar Kaplan, bass; Ray McKinley, drums.

"Jimtown", excellent blues for a big band, is supported on Ray McKinley's admirable drumming, and features good solos by Weidman, Hucko (tenor) and Bradley.

HARRY JAMES' Orchestra (Va 8201) Alice Blue Gown -- Headin' For Hallelujah. First side is an impression of a revival meeting, effective in some parts, silly in others. "Alice Blue Gown" features James and Musso in trumpet and tenor solos.

SONNY DUNHAM'S Orchestra (Va 8205) Just A Memory -- Estrellita. Sonny Dunham, trumpet and trombone; Herbert Sweet, piano; Lou Green, guitar; Charles Green, bass; Russell Johnson, drums.

Instrumental solos with rhythm accompaniment hardly ever display more than the technical skill, or at best the potential ability, of the featured artist. These sides by Sonny Dunham, former Casa Loma trumpet soloist, are no exception. Dunham shows off an original, rather formless style on both trumpet and trombone, playing rhythmically on the first side, sweet on the other. The rhythm section is inferior.

WALTER DAVIS (BB 8367) Doctor Blues -- Down And Out. One of the best folk blues artists now recording, Walter Davis plays a crisp piano with unorthodox left hand chords, invents his own very original lyrics, and sings them well. "Doctor Blues" is a good example.

ROOSEVELT SCOTT (Vo 05371) Suitcase Blues -- Tender Foot Blues. Scott is billed as a "ringer for Peetie Wheatstraw", which classifies him well enough as a shouting singer, with a coarse style, sudden contrasts, and occasional hillbilly intonations. Accompaniment, by piano and drums, is adequate on the first side, poor on the second.

HELEN PROCTOR (De 7703) Take Me Along With You -- Let's Call It A Day. Although this coupling appears on the race list, the tunes are both original pops by Miss Proctor, who incidentally sings rather like Helen Humes. Besides Lila Armstrong, Ulysses Livingstone, Wellman Braud and O'Neil Spencer in the rhythm section, her accompaniment features an unidentified clarinet player and trumpeter Henry Allen, who takes a solo on each side. Both solos are off the jive end of the horn, but the first has a lot of music in it.

TEXAS TOMMY (Va 6035, 6039) Ridin' Papa -- It's All Over; New Using That Thing -- Broke And Hungry. Accompanied by an excellent guitar and poor piano, this blues singer does two good blues and two cheap, fast novelties. The blues, on the second side of each disc, sound a bit reminiscent of Tampa Red. Like the other Varsity race items, these are reissues; master numbers 15306 to 15309.

New York

(Continued from Page 1)

Teddy Wilson's orchestra begins a week at the Harlem Apollo Friday night, March 8.

Perry Bradford informs us that "Othello in Harlem", a motion picture to be released soon by the Jubilee Picture Corporation, will feature Mamie Smith, the first blues singer to make records (for Okeh), Lucky Millinder's band, the Juanita Hall Choir, as well as Edna Harris and Babe Matthews.

Work is progressing on the list of old records to be reissued by Columbia in a permanent library of jazz classics, with first announcements expected shortly.

The Decca album of Chicago style

jazz, containing six records by Eddie Condon, George Wettling, Jimmy MacPartland and their orchestras, is to be released March 21.

Frankie "Half Pint" Jaxon, well known on the race record lists and a brother of trombonist Preston Jackson, now entertains at the Park Casino, 13th and Jackson Streets in West New York, N.J., on Friday and Saturday nights. On Tuesday this week he made four sides for Decca's race list with Henry Allen, trumpet; Rupert Cole, clarinet; Lila Armstrong, piano, and Wellman Braud, bass.

Chicago

(Continued from Page 1)

Downtown quiet except for Jimmy Dorsey, on the stage at the State-Lake, and Woody Herman, finishing his last week at the Panther Room.

Earl Hines plays opposite King Kolax's large band at the Savoy on Sunday night, March 10. Kolax has the Savoy job regularly on Sunday nights, as well as the house job at Warwick Hall on Thursdays.

Lomnie Johnson, still playing at the Boulevard Lounge, recently cut some sides for the Bluebird race list. Pianist Charlie Segar did the same for Decca.

Beginning March 9 Jimmy MacPartland will play the Hotel Sherman every Saturday and Monday for four weeks.

Duke Ellington's first recording session for Columbia is set for tomorrow. He is to cut eight sides before leaving for Detroit, where he plays a week at the Colonial Theatre.

-- Donel O'Brien.



THE WEEKLY MAGAZINE

JAZZ INFORMATION

With the issue of March 15, Jazz Information is six months old -- an event which won't be allowed to pass without appropriate celebration.

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